DANCING STAR

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MAGAZINE.

"The Dance Digest"

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"The Dance Digest"

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THE COVER

Pictured on this month's cover is talented Mary Ellen Moylan, Ballerina with the New York City Ballet. Dancing Star's staff photographer, Bill Cogan took these action shots be-Miss Moylan's teaching sessions at the DMA west coast covention this past summer.

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SHE NEEDED NO NAPOLEON

Basil Woon

describes the birth

of a dark legend

Barbara L. Allen Drawings

A MAN can find fame in more ways than are vouchsafed to a woman, he can climb Mount Everest or start a war, but unless he's a crooner or a prizefighter he generally needs brains. But the substance of any celebrity a female finds (except she be Mme. Curie or a hammer murderess) is apt to be physical; the world expects a well-known woman to have some claim on beauty even if it's only a nicely-turned elbow, or, like Trilby, the neatest pair of tootsies on the *rive gauche*. Adelina Patti, when she first toured America, had a deal of trouble impressing the aborigines because she was fat but they fell for her fast enough when, at Niagara in 1892, she outsang a waterfall. About the same time Lady Bath became unwillingly notorious because Whistler, right out in public, stated that she had a perfect ankle; this in a day when no gentleman was supposed to see a lady's ankle without benefit of clergy.

And what may you be getting at, Mr. Woon? I am getting at this, that by the year 1926, which this chronicle concerns, every feminine asset *except one* had been sung by the poets, exploited by press agents and glorified by Ziegfeld. We had had the tiniest feet, the slenderest hips, the smallest waist, the most magnificent bosom, the swanniest neck, the pearliest teeth, the shelliest ears, the most soulful eyes and the longest hair. There had been girls with skin you could hardly refrain from touching and showgirls capable of passing the ultimate test by standing straight with a cigarette paper between their thighs without it fluttering to the floor. Even dimples had briefly had their day, the discovery that little Ann Pennington had them in her knees turned her overnight into a star.

But there was one useful portion of the female anatomy that had been overlooked. It remained for a sepia phenomenon from Harlem to climb to fame as the possessor of what was, as one ecstatic Parisian critic pointed out, *le plus bel derrière du monde.*

There never was such a glamorous sit-upon. Or at least never one so wantonly thrown around. The lady walked like an animated interrogation mark and in profile resembled the figure 5. No wonder Gallic palpitation rose roughly a thousand per cent. And to think that I was responsible. No, not for the lady, but for her transportation from Harlem to Paris. (For clearly her outstanding anatomy was lost on America, a country where men looked first at a lady's face. Only the perceptive French knew that in this day of plucked eyebrows and clever cosmetics anyone who wished to know a lady's character should look elsewhere than at her face. And of Josephine's indomitable character there never was any doubt from the beginning. It was visible in every line.)

IT all came about because Sasha Kahn and André Daven had the most beautiful theatre in Paris on their hands and didn't know what to do with it. This was the Théâtre des Champs-Elysées, Ganna Walska's magnificent playhouse on the avenue Montaigne. Situated among opulent residences and foreign embassies it was one of the largest theatres in Paris and certainly the most attractive, but its location far from

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the rialto was a problem. A rich Swedish balletomane had leased it from Ganna a few years before with the idea of providing Paris with a permanent home for the ballet. There had been a grand opening with Pavlowa; *tout Paris* had redeemed its jewels for the occasion, the Ritz had attended *en masse* and such exiled monarchs as could scrape up the price had rented boxes; but that night of glory had faded all too soon. There had followed a symphonic season and one or two concerts by Kreisler, Casals and others, but unfortunately the Pavlowas and Kreislers are few and symphonies don't pay any better in Paris than in San Francisco, so the theatre was dark most of the time and had become known as Ganna's White Elephant.

At this point André Daven persuaded the Swedish lessee to let him stage in the theatre an Anglo-French Revue, which would be a complete novelty to Paris due to the odd British habit of allowing chorus girls to wear clothes. André was a very beautiful young man who once had understudied Valentino; he dreamed of being a big producer and I think he is one, now. His first step when the Swedish gentleman agreed to his proposal was to consult my friend and then partner Alexandre Kahn, whose seamed face lit up delightedly. He said that there was but one man in London to produce such a show, Charles Cochran, who happened to be a friend of mine. So we all went over to London and Charlie agreed to bring a revue to Paris and everything was going fine until the franc fell to practically nothing whereupon Charlie, calculating his potential cut as nil, tore up his contract. So there we were with a lease on the most beautiful theatre in Paris and it still empty.

THAT was how we came to meet Josephine; on such tenebrous fiscal uncertainties did a girl's future stardom hang. For if the franc had gone up instead of down Cochran would have produced his *Revue Franco-Brittanique* and André and I would not have gone to New York to see Florenz Ziegfeld.

Ziggy listened to our arguments but unhappily he also had heard about the franc. The current Follies at the New Amsterdam had cost, he told us, about two million smackers, or, at current rates, fifty million

francs. "You got a sucker over there with that much loot?" he enquired. For fifty million francs you could have produced every show in Paris for the next ten years so it needed no economist to decide that a French edition of the Ziegfeld Follies was out.

We toyed with this idea and that, André now and again receiving anxious cables from his Swedish *Maecenas* while I composed reports to Sasha in Paris. Sasha replied that if we didn't come up with an idea soon the Swede would cancel our sub-lease. We considered briefly vaudeville; Commodore Bentham of U.B.O. assured us that New York was full of good and cheap acts due to the purchase of vaudeville houses by the big movie chains. But there were several variety theatres in Paris and none of them were doing very well. Ray Goetz offered to build a show around Irene Bordoni, but although Irene was French she was unknown in Paris, her reputation having been made in New York. One promoter, hearing of our quest, came forward with what he called an "Exhibition of Champions," which was to star all the champions of all games and sports throughout the world, headed by Charles Augustus Lindbergh, who had just flown the Atlantic. We told him that if he could get Lindbergh's name on a contract we would give him not only our theatre, we would give him France. (page 30)

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josephine baker to close stage career

american girl became rage of paris between two wars

By PAUL GHALI
Chicago Daily News Service

PARIS, Jan. 29. — Late this spring Josephine Baker, the American girl who danced and sang for millions of Parisians between two world wars, will write finis to her career as an artist.

She will return to France from her last tour — three months of singing and dancing in Central and South America — to settle down with her husband, 48-year-old French orchestra leader Joe Bouillon.

There she will begin a new career — the raising and educating of her seven adopted children, each of a different race and religion.

For Josephine, who as a little girl from St. Louis, Mo., stormed Paris as soon as she set foot on the stage here in 1925, her new career is not only an outlet for her motherly instincts. She has never had any children of her own.

It is her way of proving what she has always fought for, that people of all religions, races and colors can live together in brotherhood and harmony — if they are brought up in the proper environment. She believes that if each people respects the other's religion, there can be no conflict.

Josephine agreed to make this last tour really because of two of her adopted children. She will bring back from Peru 9-month-old Emmanuelo and from Dakar, Senegal, 7-month-old Ganabou. They will join 2 1/2-year-old Japanese Akio, 18-month-old Korean Teyuro or "Jeannot," 1-year-old Finn, Jerry, 8-month-old French Jean Claude and 6-month-old French born Jewess Moses, who are already enjoying food air and the latest nursery conveniences at Les Mirandes.

For several years Josephine has been in touch with orphan welfare organizations and lawyers all over the world. The greatest difficulty she encountered was in selecting a Jewish baby. She wanted a real Israeli and went to Israel personally last fall to find one. Her choice fell on charming dark-haired vigorous Moses. But the Jewish authorities said "nothing doing" when she wanted to take him to France.

"Our land is a land of immigration. We are not going to facilitate any new dispersion of our sons. We need every baby born in Israel and more."

Back in France Josephine asked Jewish organizations to help. Another little Moses as lovely as his kinsman in Israel was promptly found.

The former dancer, who was a heroine in the French resistance during the war, says simply that her adopted babies are the little heroes of one experiment that may succeed or fail. But even if it fails she says these children will have been given every opportunity for happinss.

The basis of each child's education will be his own religion. Josephine has a full list of teachers of every faith represented in her international "collection" — Buddhist, Protestant, Moslem, Catholic and Jewish. They have all volunteered for the experiment.

Another essential she stresses is the proper and clean surroundings in which the children will be brought up. There will be the best nurses, and a fine setting in the large park and spacious 25-room 14th-century castle at Les Mirandes.

There will be no school attendance for the children but only home instruction (each child will be taught in his own language plus French and English) until they have reached ten.

At ten each child will go back to his native country for a four-year readjustment period with his own countrymen in his own native surroundings, later to decide whether he wants to stay in France or return to his native country.

No boy will be forced to stay with Papa and Mama Bouillon if he does not want to. And if the choice is to return to his native land an ample sum of money will be settled on him to help him live but not to prevent his working.

In her will Josephine will leave each of her seven children an equal sum of money represented by shares in the Bouillon estate which Joe, her husband, is transforming into an industrial and farming center.

For Josephine Baker her family is a symbol that social, racial and religious discrimination can be erased from the earth, which is her personal symbol of real democracy.

JOSEPHINE BAKER

an informal interview:

This is the seventh in a series of interviews with celebrities from the world of dance. The following interview with Josephine Baker took place April 30, 1955, at the Geary Theatre in San Francisco.

Q. Miss Baker, when you began your professional career, did you begin as a singer, a dancer, or both?

A. I started as a dancer.

Q. How old were you when you started your professional career?

A. I was nineteen.

Q. What types of dancing have you studied in the past?

A. I have never studied dancing.

Q. Didn't George Balanchine choreograph some special dances for you at one time?

A. He did. He's a great friend of mine from Paris. He was in the opera there. I danced with him and a lot of other famous dancers of Paris during that time. But all of this was on inspiration, naturally.

Q. What was the purpose of the Balanchine work?

A. It was for a show I played in, in the Ziegfeld Follies.

Q. In which theatre or night club did you get your first professional break?

A. I don't remember actually. My first great success was in Paris at the Folies-Bergeres.

Q. Is it true that this is your farewell tour?

A. It is.

Q. What made you decide to give up the theatre, Miss Baker?

A. Because I have eight little children who need a mother's care. They are from one to three and a half years of age and before my husband and I found them they were orphans. We plan to dedicate our lives to our children. We adore them.

Q. As I understand it, your adopted children are from various races. Is that true?

A. Yes, they are. There are two Japanese babies, one from Dakar, Senegal, two French children, one of Catholic religion and of the Jewish religion, one from Finland, one from Columbia, and a little Indian baby from Mexico.

Q. I understand that on your present tour you are introducing a new dance. Would you mind describing it briefly for our readers?

A. I'll try to. The dance is called the Cha Cha Cha. It's the latest dance in Latin-America. I call it the chicken scratch because the first and most important figure in this dance looks like a chicken scratching. Of course the dance has a story. It's wonderful and full of gaiety. It makes me so happy to see all the people who come onstage to learn this dance during my performances here at the Geary Theatre.

Q. Getting back to you, personally, Miss Baker, what would you say was the greatest moment of your professional career?

A. I simply can't answer that. You ask me all of a sudden. My career has been so full of wonderful things that it would be hard for me to answer right off hand.

Q. If you had your life to live over again, and I'm speaking professionally, are there any changes you would make in your career?

A. No, there aren't.

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Q. And where will this tour conclude?

A. That all depends. You see I was supposed to leave from here for France and now I have been asked to go to Los Angeles. There is even talk of my going to Las Vegas so I feel that it is not prudent for me to say just when I shall return to France, because I do not know at this time.

Q. When you finally return to France, that will be the end of your professional career, is that true, Miss Baker?

A. Yes. However, I will always return often to this country. I want my children to come back here and see America.

Q. Who knows, you may bring them back in an act some day.

A. Oh, no, I don't think so.

Q. As a final question. Do you have any piece of advice to offer dancers who aspire to a professional career?

A. First of all they must have a lot of love for their art. They must have patience and they must have great courage because it is not at all easy. There are ups and downs continuously, but I think that the love one has for the theatre is so great that these ups and downs are soon forgotten.

The Signature of Locality

by j marks

MODERN DANCE

San Francisco's November was particularly marked by the appearance of several modern dance companies. There was the very meaningful appearance of Merce Cunningham and Company at the Marine's Memorial Theatre. Mr. Cunningham, who is enroute to the Orient for an extensive tour of that locality, presented a program of various shades and colors traditional to his unique and most particular gifts as choreographer-dancer. Featuring the musical direction of John Cage, music of Pierre Schaeffer, Eric Satie, Pieere Boulez and Christian Wolff, the program was comprised of 'Collage I', 'Septet', 'Fragments' , and 'Suit by Chance'.

The first statement which any concert by Merce Cunningham immediately stimulates is that the utter physical mechaniques of the movement is without exception totally perfected as only machines can be. Secondly, we must appreciate the artistic ideal which gives purpose to the choreography. But even in the area of appreciation and admiration lies the basis of failure. The Merce Cunningham Company dances purely for the sake of dance (maintaining that age old notion that abstraction is of a higher artistic value than representation).

What occures in the inevitable ramification of this mode of dance is that repetition and mechaniques tend to dull the humanity of the art. The audience sits viewing the work with detached wonderment, admiration and a bit of resentment at being utterly left out of the the whole of things. Withstanding such shortcomings, one still maintains a great respect for the purity of Mr. Cunningham's vision and the complexity of his statement.

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In association with the appearance of Mr. Cunningham was a Sunday afternoon concert by the Halprin-Lathrop Dance Company, featuring such repertory works as 'Partita', 'The Enchantment of Alonso Quizano', and Minstrel Show'. Entirely new to the repertory were 'Masque' (Lathrop-Sims) and 'Madrona' (Halprin-Hovhanness). The appearance of both of these premiered works were particularly exciting inasmuch as 'Masque' marks the second work choreographed by Mr. Lathrop in some two years, while 'Madrona' is the only work from gifted Ann Halprin since the company's successful concerts of April, 1953.

DANCE THEATRE-BERLIN TOURS AMERICA

by Aubrey Haines

This season finds Dance Theatre-Berlin touring the United States for the Community Concert Association. There are two ways to attempt to review its performance. One is to compare it with the best America has seen — with Sadler's Wells, the New York City Ballet, and Ballet Russe de Monte Carlo. But to do so would relegate it to a minor place among the ballets of the world. Or one may accept it for what it is — a small company, traveling lightly, with no orchestra, no decor, and keeping expenses at a minimum. In this manner it seems fairest to attempt to review the ensemble.

Tatjana Gsovsky, director and choreographer of the group, "ranks with the most challenging and original choreographers of our time," according to a note on the back of the program. Yet this was not always apparent in the four ballets performed at Chaffey Civic Auditorium in Ontario, California.

To be sure, the works presented offered variety and demonstrated the scope of Miss Gsovsky's creativity. **Ballade, Orphee, Souvenires,** and **Hamlet** constituted a rearranged program which had originally billed **Labyrinth** as the curtain raiser. However, it was announced at the beginning that in order to give the complete **Hamlet, Labyrinth** would have to be omitted. This was as it should be, for **Hamlet** was apparently the most original of Miss Gsovsky's creations.

Ballade, set to music by Mendelssohn and performed by only one of the pianists, presented Margaret Sellier as a beautiful lady, Harold Horn as a black knight, and Ralf Smolik as a white knight. The movements, in classic form, were at first somewhat rigid and executed rather monotonously. Indeed at the outset costumes seemed to vie with choreography for attention, since the steps and movements revealed nothing actually original to an American balletomane. But with brief displays of acrobatics introduced later, Miss Sellier revealed a few moments of facility. Here no story was told, and the audience was left to decipher an abstract meaning — if meaning was there. A fast movement in the music eventually changed the pace of the dancers, but at no time did their dancing seem to interpret the music. **Ballade,** one felt, was the least satisfying of the four works presented.

Gisela Deege—Star soloist of Dance Theatre—Berlin.

Orphee, danced to music by Liszt, brought forth the second pianist to accompany this work, and the two musicians, Horst Goebel and Clarence Ledbetter, remained throughout the evening. The story of Orpheus' seeking his departed Euridice in the Underworld is a familiar one, yet one found it difficult to follow in the framework of the choreography. All costumes were creamy white, and one must confess that the performance seemed more like a study in white than a re-enactment of the Orpheus legend. Gert Reinholm as Orphee, with a wreath of leaves about his neck, showed sufficient moments of inspired dancing that one should like to see this young man perform again after years of more study and experience. As Euridice, Gisela Deege revealed moments of grace and utter abandon, yet generally speaking her poses seemed overly studied and her movements somewhat too rigid.

To the music of Offenbach **Souvenires** demonstrated the first real originality during the evening and somehow reminded one of the sudden surprises and unexpected antics of the New York City Ballet in such works as their own **Roma** or **Cakewalk.** And here for originality and sheer humor Miss Gsovosky's choreography was practically comparable to the talents of Balanchine and Ruthana Boris. Unfortunately, however, there were more performers on stage even in solo dances than the printed program accounted for; hence credits for some of the performances in the seven tableaux cannot accurately be given. The first scene, "In the boat," was unrealistic in its acrobatics which seemed a little far fetched for such a setting. With a long bamboo pole as the only prop, the girl and the boy each took turn at guiding the gondola and engaging in considerable love-making. How long such a romance should continue under the guise of genuine ballet may be a conjectural matter, but after a number of similar gestures and movements one wondered when the next bit of inspiration would materialize.

The second tableau, "At the ball," proved that if all the performers should not be of equal ability, at least they can all waltz. Yet the waltzing, brief as it was, did not entirely depart from the framework of ballet. Four couples

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in gay array enacted the ballroom dance with the effectiveness of an opera ballet.

"After the ball" formed the third scene, beginning with a **Pas de deux** and ending with three dancing girls much in the fashion of a burlesque chorus. Here again, however, romance was the order of the act, and one wondered how much longer the girl's bending low in the act of kissing her lover would continue. The fourth tableau, "In the chambre separee," introduced humor in the fashion of the gay '90s. Dancing waiters joined a flapper and a playboy, while the last two — seated at a table — engaged in drinking. After a few capers on top of and over the dining table as well as acrobatics, the scene was over, and the suppleness of the girl left almost the only thing to remember.

"In the boudoir," the fifth scene, presented Harold Horn and Gisela Deege in humorous gestures which to a degree seemed to interpret the music, thus wedding the score and the choreography in a happy union. A little ribaldry entered in when Miss Deege stepped behind a backdrop and shortly afterwards tossed out her scanty clothes, with a black lace garment landing on Horn's head.

The sixth tableau, "Nocturne," bore remembering if for nothing more than the series of pirouettes by Horn, which approached the status of real artistry. The ballet concluded with a final scene, "Completing the circle," in which nothing much mattered but everybody who appeared in the earlier tableau got into the act. One of the dancing waiters showed genuine possibilities in this potpourri of everything from acrobatics to simulated burlesque dancing. Here again Horn was responsible for some notable pirouettes.

The greatest surprise of all, however, followed the intermission, when Dance Theater-Berlin staged **Hamlet.** Here, in five scenes, was a sincere attempt to interpret the Shakespeare tragedy. Opening with the movements in the classical style, the ballet at first revealed too much rigidity in the dancers. A simulated throne was the only prop, and against this the work was performed to the modern music of Boris Blacher. The strolling actors who gave the "play within the play" — Rolf Rico, Gottfried Kerda, and Herbert Fiedler — engaged in glorified burlesque before the scene where they poured poison in the father's ear. The **Pas de deux** of Hamlet and Ophelia, danced by Gert Reinholm and Gisela Deege, seemed rather meaningless insofar as the play itself was concerned. With sword in hand Reinholm progressed into a solo dance which gave him great opportunity to reveal his histrionic ability as well as his powers as a dancer. Similarly Svea Koeller, as the Queen, interpreted a tense moment when, conscience stricken, she ran from the

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Gisela Deege and Gert Reinholm in 'Orphee'.

scene following the enactment of the death of Hamlet's own father.

Perhaps the greatest originality in the work came when Miss Gsovsky decided that several long spears should be employed as steps on which Harald Horn, as the King, was to ascend as well as serve as a brief pedestal for Hamlet to stand on. Horn's leaps and pirouettes in solo dance revealed possibilities for greater work to come, and Miss Koeller as Queen showed considerable agility in her solo performance. A lovely **Pas de deux** of Reinholm and Miss Koeller completed that portion of the work

The Mad Scene, in which Miss Deege as Ophelia lost her reason, showed her suppleness and agility as well as abandon in her facial expressions. Perhaps the most remarkable part of the Mad Scene was the moment when, to plissando passages on the piano, Miss Deege recurrently rose and fell from the stage floor. As the two grave diggers with spade in hand Rolf Rico and Gottfried Kerda were veritable clowns, and — unearthing a skull — they gave it to Hamlet to contemplate in a moment of silence and soliloquy.

The last memorable moment in the work was the Duel scene, in which true ballet occurred without the sacrifice of any semblance of reality. The sword fight, which engaged Ralf Smolik as Laertes and Hamlet, was highly dramatic as well as the scene in which Reinholm kills Horn, only to fall and die himself.

Dance Theater-Berlin offers some excellent solo and duo dancers, who show promise. They are good, but as yet they are not great. It is fitting that America should welcome these German dancers to tour our land. But to appreciate the dancers best, we must accept them for what they are, trusting that in the knowledge of their potentialities greater and more effective performances can be achieved.

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stands with no less solidity than the "company of royal dimensions" — the lavish Sadler's Wells Ballet. Brought here under the protecting wing of S. Hurok they enter their Silver Jubilee year. This season, the company grossed over half a million dollars at the Met in New York City, on its fourth U. S. tour.

With members totalling 150, (this includes 60 musicians) they proved to Los Angeles that they can take both the audiences that rocked the huge Shrine Auditorium with enthusiastic applause, as well as houses that were sparsely populated, in their grand manner stride.

EYE ON THE GOAL

The group of staunch directors who have all given practically a lifetime to the integration of this dignified company will continue to preserve the classics in ballet.

THE OPENING NIGHT

It was a worthwhile event to pass through the melee under the canopied entrance and down the long lines of balletomanes, camera men, eager chauffeurs, not to mention the staff of special policemen.

★ ★ ★

THE SLEEPING BEAUTY drew a packed house. The company sparkled under the din of the startling applause. Svetlana Beriosova as The Fairy of the Lilac and her clever partner, **Philip Chatfield,** were the delightful highlight of the Prologue.

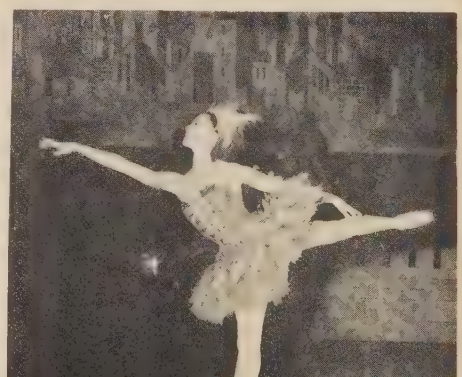
Margot Fonteyn captured her audience as Princess Aurora in the First Act. But it was not until the third act that she danced like the wind, in and out of the difficult passages of her numbers as if it entailed no physical effort whatsoever. Later in the variation she defied the laws of gravity and seemed to be dancing for her own pure enjoyment. Her precision is breathtaking, her technique perfect — she will open up still greater depth of projection in time to come.

Rowena Jackson and **Brian Shaw** were commendable in The Blue Birds. Shaw, I believe, is the most dynamic of the male stars in this group. The short solo part of the Blue Bird is my personal favorite male bit of classical ballet. Although Shaw approaches it with a sensational technique it was a unique contribution to an incredible flight in mid air with his feet scarcely touching the stage. **Robert Irving** gave Tchaikovsky's score as much breadth as one could hope from any Symphony Concert.

COPPELIA has been revised, by Ninette de Valois. The stage gives one the feeling of being cluttered with extra scenery, and in the opening ensemble the costumes are not only gay but garish. However, the action throughout has been tightened which gives this young and highly spirited ensemble a chance to really romp to the charming score of Delibes.

FACADE. was as always, delightful and amusing. **Rosemary Lindsay** and **Alexander Grant** were hilarious as the tango couple. Here Frederick Ashton shows his creative genius interpreting Walton's smart score. This bright ballet gave **Anya Linden** an opportunity to show that she is definitely on her way up, and will be seen and heard of in more important roles.

THE FIREBIRD, with original choreography by Fokine, and revised by Serge Grigoriev and Liubov Tchernicheva with music by Stravinsky may well become one of the valuables of Sadler's Wells repertoire. Margot Fon-



—Bill Cogan

Margot Fonteyn

teyn makes a sensitive, exciting Firebird. She was coached for this role by its originator, Karsavina. Remember Karsavina was rated superior to Pavlova in Europe. This complete version of the original ballet lends added illumination to the vastness of the wonderous Stravinsky music.

The company's weakness lies in its contemporary repertoire. The Los Angeles patronage did not require the critics to voice opinion on this score; they simply avoided those programs. I didn't intend to quibble about Tiresias, Rinaldo and Armida, or Madame Chrysanthemme. I belive the material in each was of questionable merit, at the same time the music or decor of every one had its triumphant moments. THE LADY AND THE POOL, with music by Verdi and choreography by John Cranko displayed the magnificent and forceful beauty and technique of lovely **Beryl Grey.** Her partner, Philip Chatfield and his sidekick, **Ray Powell** were acrobatic enough to be convincing. Miss Grey radiates with a natural talent, goes into a grand developpe, from there winding in and out, up and down in adagio formation with changes in mid-air too fast and easy to record only to further her projection with an amazing and thrilling extension, at the same time expressing with a most lucid port de bras. She definintely holds a potent power over her audience as well as a most profound know-how of exactly the role she is portrayng.

Of course, Fonteyn is a triumph, but mention is also in order for the excellent work of **Violetta Elvin, Nadia Marina, Rowena Jackson,** and **Svetlana Beriosova, Michale Somes, John Field, Alexander Grant, John Hart, Alexis Rassine, Brian Shaw,** each one giving something important. The corps de ballet reaches a scintilating tempo and technique in their classical ballets, and at all times are most exquisite where pageantry is required.

In closing let's remember that Mme. de Valois is a most far sighted director; aware of what constitutes audience appeal. She not only fills gaps for the group, but appears on nationwide TV, educating the world in the advisability of the ballet as a career for the male. She sees to it that her dancers graduate from dancers to administrative posts. We eagerly await the new ballet we expected to see on this tour, the long pas-de deux that Ashton was choreographing for Margot Fonteyn, and the third Fokine piece, which will be a revival of Petrouchka.

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by Gordon Keith

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★ ★ ★

THIS is as good a place as any to explain that we inadvertently left out the commentary on Paul McKinstry, the genial contortionist, which was to have appeared on page 417 of last month's **DANCING STAR.**

What we had intended to say was that for those of you who may be interested in such things, you will find additional photos and an interview on Paul in the following issues of this magazine: March 1953—35 cents (Interview and photos), October 1954—25 cents (photos).

(Page 34)

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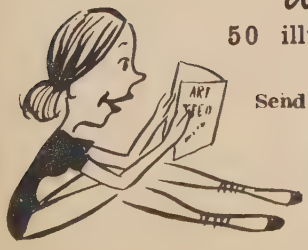

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by

Sketches by Vasiliu

A DANCER who earn
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A dancer's enemies range from night-club lushes to film directors who stage dances on taxi cabs or the Brooklyn Bridge

ver Champion and his wife, Marge, are a dancing mparable to the Irene and Vernon Castle combi- of World War I era. Like the Castles, each of the ions was successful as an individual, but they won rgest fame as a team. The Champions have danced clubs, on television, in musical comedy and in films. ave star billing in MGM's current EVERYTHING I S YOURS, *for which Mr. Champion did the choreog- n collaboration with Nick Castle.*

dancing can, if he atterns" and "peri- the risk of cold om fellow members talk is much more ry real—and some- ms for dancers in neres of the dancing the musical-comedy re mainly physical, dancing is the most ations of the various effects, of course—

dancers immediately one could enlarge orchestra and light, e inebriated third of waiters—if all that asant to perform in ew rooms allow for is something much

→→→

more nearly approximating a boiler room with prop palm trees. Most customers loudly proclaim total sobriety when admonished about one-too-many. Too many floors have been designed for treading grapes rather than dancing, and no waiter alive has ever learned to drop a tray in tempo.

As for musical accompaniment, the orchestra is apt to range anywhere from a collection of superbly styled jazz musicians who cringe at melody, especially if you've been so indiscreet as to employ some chestnut such as "Valse Bluette," to five gloomy gentlemen clutching to their seedy dinner jackets one violin, one steel guitar, one harp, one piano and one set of rented drums. Try getting a sock finish out of that combo sometime.

Moreover, it is a misnomer to refer to the people in night clubs as an audience. A more heterogeneous group of paying customers does not exist in any other place of entertainment. Three quarters of them do not have a clear view of the performer. Some of them are drinking, some are eating. Some would rather dance. Some wish they were home in bed. Some prefer a motel. The variations are endless. One delightful segment of our merry throng is always Very Important People from Out of Town. Out-of-towners are a special breed, whether they be Texans in New York or New Yorkers in Texas. There seems to be a compulsion to lose one's anonymity when one is a visiting fireman, especially when it is chargeable to company expense. The most seasoned of performers have been known to blanch at the mere sight of the check room at the Persian Room full of ten-gallon hats.

Now, any dancer foolhardy enough to brave such odds must be prepared for anything. He must be good enough to capture and hold a distracted audience; he must be adaptable enough to switch his entire mood and approach in case the room is full of conventioneers; and he must have a bag of well-rehearsed extempore to fill the gap at the drop of a plate of oysters maison.

The disadvantages of the other mediums are mild compared to those of the night clubs. No such grim odds confront the choreographer for theatre, TV or motion pictures, all of whose audiences are at the very least sitting down and facing in one direction. On TV, for example, though the threat of the animated commercial is always at hand, the dancer does not have to watch it; and on the larger shows he has at his command adequate stage space, expert musicians and proficient scenic and technical assistance. Unfortunately, dancers are too often relegated to supporting position to the leading comics, ranking somewhere between the girl singer and the marching beer cans.

A notable exception is Max Leibman's weekly "Show of Shows," which in addition to presenting

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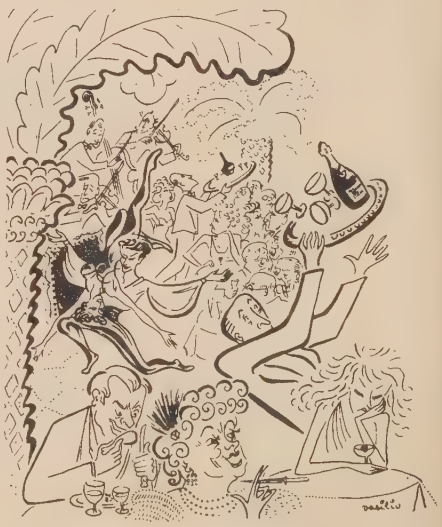

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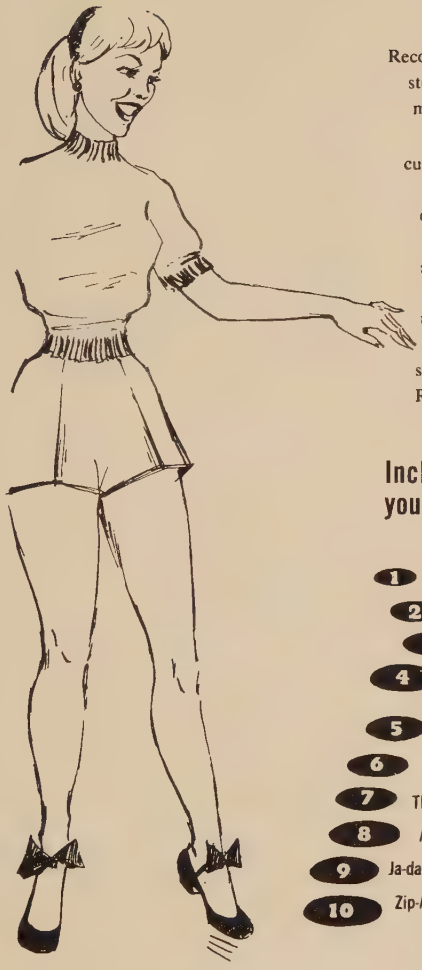

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(Continued from page 24)

astonishingly well-conceived and -executed ballets and production numbers by James Starbuck, follows the intelligent practice of rotating featured dancers. That solves, at least in part, the most depressing prospect outside of total stagnation that looms before the choreographer of today—the devising of dances for a weekly TV show. The cavernous maw of television can, in time, devour a dancer's ideas, stunt his creative growth, and even destroy his technique, for the development and perfection of correct dance movement is not allowed for in the TV timetable.

Aside from the specters of time, weekly pressure and the possible whims of a sponsor whose theatrical taste is dictated by a man named Hooper, one further vital factor governs group choreography for TV as opposed to stage or cinema. There is, as yet, no screen for home use that could possibly encompass a full scale musical comedy ballet of the scope of, let us say, Jerome Robbins's "Small House of Uncle Thomas" in *The King and I;* and while a TV dance director may have a full corps of well-trained dancers, they are best used in smaller, interrelated units.

The subtleties of individual patterns and pantomimic points are completely lost on the small TV screen when the cameras are far enough back to cover an entire ensemble. On a stage, the outer vision of the human eye can follow an entire group of forty dancers and singers doing complicated dance patterns while still following closely a subtle bit of pantomime by one dancer. On a TV screen, this dancer would be perhaps one inch tall, and the subtlety lost.

Hollywood dance directors look for gimmicks —like a routine performed on the Brooklyn Bridge.

On the other hand, in creating dances for the stage, the choreographer is limited only by his own imagination, perhaps an inadequate musical score, and his ability to outshout his director during the weeks of the out-of-town tryout. These two, four or six weeks in New Haven, Boston or Philadelphia are something unknown in the mechanized auditoriums of TV or the movies. Despite the months of preparation, conference and rehearsal, there is still this hectic, glorious time of aspirin, cigarettes, stale coffee and unforeseeable circumstance—a time when speed and facility are more important than genius. In the musical *Make a Wish,* for example, one song-and-dance number was restaged five times, with varying members of the cast, to adapt to its daily change of position in the show out of town. Every choreographer for the theatre (to say nothing of lyrist, composer, author and spotlight man) is confronted with this occupational hazard.

As for the specifics of theatre choreography: aside from the fact that one is dealing in a more commercial medium than, say, the concert or ballet company field, the possibilities are practically unlimited. Barring an impossible stage set with severe space limitations, or perhaps a director who clings to Delsarte,

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(continued from page 26)

the stage choreographer is free to create within the framework of his particular show small master works of theatre. One need only mention Robbins's "Mack Sennett Ballet" or his "Sleepwalkers" gem from *Look Ma, I'm Dancin';* several of DeMille's earlier musical show ballets; Michael Kidd's considerable contributions to *Guys and Dolls,* or Bob Alton's frenetic routines in *Pal Joey,* which are the most truly "musical comedy" dances on the current scene.

In Hollywood there is no such thing as an out-of-town tryout. True, there are nervous previews in Westwood or Pomona, followed by conferences with producer, writer, director and cigar; but there is never that invaluable two-week block of nightly performances during which one may change a line here, accentuate a phrase there, try a different approach to an entire number. In pictures, barring expensive retakes, a dance routine, as well as a scene, is either good or it is out. To the creative mind, working in a visual field, this can be a source of extreme frustration. How many sketches does Picasso make before perfection? True, in Hollywood you have a longer rehearsal and preparation period, but you need them because you have to be right the first time.

Another aspect of dance peculiar to motion pictures is one that is currently being altered due to present economy conditions in Hollywood. This is the luxurious quicksand of too much time, too much money, too much production. In the lush days of Hollywood, the emphasis was too often on a glorious rainbowed stairway reaching upward to a Bank of America heaven. At present, even as in the New York theatre, the gamble is too great, and the emphasis is shifting via a tightened budget to fewer gimmicks and more dance. Surely this is healthy. It will be difficult, of course, for some, for there are dance directors in Hollywood who haven't been off a camera boom crane since Ruby Keeler danced on top of a taxicab.

Now, the idea, or gimmick, of someone's dancing on top of a taxi, or the Brooklyn Bridge, for that matter, is fine, and can be amusing to an audience, but too often the dance director's creative urge will end there and shyly retire behind the camera leaving the dancer to devise a series of brilliant steps in a somewhat circumscribed area. The final extension of this sort of thing is the dance director whose sole function is that of a kind of super cameraman, laying out a routine of clever camera angles to be filled in and actually choreographed by the performer himself or by a group of assistants whose names appear only on the weekly pay sheet.

On the other hand, we may still applaud such cinematic *tours de force* as the Gene Kelly-Vincent Minelli ballet in Arthur Freed's production of *An American in Paris,* the Goldwyn *Hans Christian Andersen* ballets by Roland Petit, or the forthcoming *Brigadoon,* again by Kelly and Minelli. These artists, happily, are equipped to present more than just interesting camera angles, and we may be sure that, granted an extensive budget, they will present valid works not only of cinema but of dance as well.

Whatever the limitations of the mediums, the only fair generalization is that good dancing is good dancing whether it be at the Persian Room, the Broadhurst Theatre, on Channel Four, or in glorious Technicolor. Each of these four mediums has its very real problems, some more insidious than others, but so long as we do not allow these difficulties to become excuses we may still present honest dancing wherever the performance.

(Reprinted from THEATRE ARTS magazine)

The Dance In Chicago

ROD QUIROS

CHICAGO REPORT

xxx The Chicago season opened with the New York City Ballet taking over the Civic Opera House for a two-week stay. Their repertoire included most of their standard works, plus the new ballets, 'Western Symphony' and 'Roma'. Again the company refused to bring 'The Nutcracker'.

As for the two new works, neither made any lasting impression. 'Roma' is an unexciting ballet. 'Western Symphony' has some light moments which, unfortunately, are few. Although the company lost money on previous Chicago engagements, they were able to break even at the end of the season.

xxx As a part of the Allied Arts Dance Series, Paul Draper, together with Jean Leon Destine and his Haitain Dance Group, came to the Opera House for a one-day stay.

xxx Last year a little-known pair of Spanish dancers and their company opened in Chicago and were an immediate hit. Teresa and Luisillo came back this year for a too short stay. This time they chose the enormous, 3600-seat Opera House. Ordinarily, small groups, and this is especially true of Spanish dancers, suffer from lack of intimacy between the performer and audience when playing in this large auditorium. Although this has been fatal to other small companies, Teresa and Luisillo encountered the problem head on—and solved it.

Spanish dance is not, nor was it ever meant to be, a theatrical art form. It was born of the people, to be danced by the people at their joyous, and sometimes sad, occasions. It is in this respect that folk dance—and Spanish dancing is a folk form-differs from other dance forms such as, ballet and Kabuki dancing, both of which were created expressly for entertainment. To be successful theatre, Spanish dancing must be presented either one of two ways: An exponent must have a tremendous personality (as in the case of Escudero and Argentina) or by adding theatrical touches to the production that do not, by nature, belong to the Spanish dance.

It is the latter course that Luisillo—as choreographer—chose. For this reason, his production provided an exciting evening's entertainment. He has taken the fundamentals of the Spanish and wrapped them in theatrical cellophane. And a nice package it makes, for we can see the soul of Spanish dancing embellished with theatrical effect-

(Page 34)

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(Continued from page 7)

We were ready to give up and go home when André had the inspiration which saved the day. Both Daven and I liked colored music and Negro performers and we spent a good deal of time at the Cotton and Plantation clubs, which then had the best shows in New York. As I look back on it it seems strange the solution hadn't occurred to us before. At all events, when André suddenly slammed his palm on the table and cried, *"Comme nous sommes bêtes! Voici notre affaire, une revue négre!"* the whole project came alive on the instant. Paris had never seen a Negro show, ergo, success was certain. We could envision the big stage filled with a brown *corps de ballet,* could hear the flat-footed shuffling, could identify the music, sometimes frantic, sometimes dolorous; we could imagine an entire Parisian audience on its feet applauding; we could see even big sacks of money being carted from the box-office to the bank.

Elatedly we talked far into the dawn. The star would be, André thought, Florence Mills, then the top colored entertainer in America. Then that girl who took Florence's place at the Plantation, the one who sang *Stormy Weather,* Ethel Waters. We'd sign one of the noted Negro orchestras; we'd comb Harlem for the prettiest *café-au-lait* wenches to be found—twenty-five, fifty of them. We might even persuade that young Negro baritone who was so sensational, what was his name, Paul Robeson? to fill in the spot before the entr'acte. So we talked, a couple of exuberant oofays with a fantastic idea by the tail, a pair of palefaces who, as it turned out, didn't know from nothing. By the next evening we had the entire show cast, and then we came down to earth.

We had dinner at one of the better speaks and George Olsen joined us and we told him our plans. He listened and then said, "You guys are lucky to have that kind of dough to play with." Well, André looked at me and I looked at André and a tight knot formed in my stomach that wasn't the scotch. Something told me we had been too previous. "Yes," went on George, whose *Good News* was returning him fabulous profits, "any producer in New York would be

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glad to get together a cast like that one. Why, Bojangles alone will cost you around five hundred a night and as to that Mills gal, say, I offered her five grand a week myself and she never even bothered to return my call . . ."

There was a little silence, broken only by a nasty crashing sound, our golden hopes. André said, off-key, "Oh, we won't have to pay New York prices. They'll be glad to get a chance to play Paris." George seemed skeptical. "You *met* any of these colored stars yet?" he asked.

(To be concluded next month)

—Reprinted from Counterpoint magazine—

LONDON FOOTNOTES

by PETER CRAIG-RAYMOND

LONDON REVIEWS

The Moissyev Dancers, a Soviet folk dance contingent presented at the Empresshall, London, by Peter Daubeny, is typical of these groups. Of the full programme only some fifteen minutes or so of genuine dance interest. However, the fifteen minutes, in this case, are truly spectacular. The Russian male dancers are again shown as totally without equal or even contestant.

Twelve pirouettes followed immediately by fourteen more . . . incredibly sustained elevation, a fall onto the knee, and elevation gained without any of the preparation considered essential . . . these are a few of the physical accomplishments of these men.

Comedy, too, seems a Soviet characteristic in dancing. Few other countries can be funny in their national dance.

Visiting London only for a single television appearance, the famed Andreanni and his partner Christine Vaussard were seen to poor advantage on BBC-TV, the state outlet. They danced Petipa's Bluebird pas de deux and variations but were hopelessly outfought by a poor orchestra, awful camerawork and typical overproduction.

Several other members of the Paris Opera Ballet were seen in a new work mounted upon George Gershwin's Rhapsody in Blue. This ballet, an exposition of America's color bar, would not have distinguished a school's end-of-term show.

I should have thought that the very first requirement of a "socially significant" (excuse the phrase!) ballet would be a creative, purposeful musical score. The choice of Gershwin throws some light on the choreographer's idea of America.

As I write there is news that the official Hungarian dance troupe will make an appearance here in March and that the 1956 Edinburgh Festival, in August, will have as participant the New Zealand

—Photo by Rafael

Belinda Wright and John Gilpin

Ballet. My correspondent in New Zealand, Peter Harcourt, writes enthusiastically of this young company's proggress. It should be interesting to see.

★ ★ ★

LONDON

This is, apparently, "book month" in the London ballet year. Smallest, if most interesting, production is GALINA ULANOVA — THE MAKING OF A BALLERINA, translated by S. Rosenberg. The enigma — for enigma it is — of Ulanova has persisted overlong. We hear of her as the world's greatest dancer. Writer and critic are afraid to say of Fonteyn or other contender that she is the world's greatest — always it must be the "western world's". All this without sight of Ulanova. Only in tiny, ill-photographed snippets from awful Soviet movies, do we see this ballerina. And, indeed, under these bad conditions, a rare ability comes over.

Ulanova was, true to cliche, born in the ballet. Her father was the Marrinski regisseur, her first outing The Sleeping Beauty at that theatre. And her mother — as the tiny Galina immediately informed the hushed auditorium — was the Lilac Fairy!

Ulanova recalls the bitter first years of "the world's greatest revolution" when artists were forced to give dozens of free performances each month to prove their "nearness to the people". Obviously she phrases this period rather tactfully, implying that the physical

revolution of '17 was also an artistic begetter. The horrifying spectacle of Soviet ballet today — its form, content, not its dancers — answers her hope.

It is intriguing, though, to read Ulanova on her art. On herself. Not the simpering columnist-chaff we are so accustomed to from our dancers but serious, thoughtful discussion. Ulanova even knows her Stanislawski. Her basic credo is — as was Stanislawski's — "to set oneself a lofty aim and to attain it — that is what gives meaning." Simple! Uncommon, too.

If one avoids the unchanging Soviet propaganda — the words are identical in every publication! — this short study of her own work and beliefs by Galina Ulanova is of the greatest interest to dancers and balletgoers.

There are several interesting contributions in BALLET: DECADE OF ENDEAVOR, too. Surveying the last ten years of English dance in a very sketchy manner, perhaps the most potent article is by Anton Dolin, director of the Festival Ballet. Dolin writes as if no law of scandal was in the statutes. He attacks the choreographer of ESMERALDA — Beriosoff, Svetlana Beriosova's father— for the dull flop which the U. S. saw as a mere second act. And he claims that the Rabovskys, although hired for their box-office lure in the States, did nothing to the cash register at all!

Other contributors are less direct. I am attacked several times quite blatantly, but anonymously. Insinuation is a poor form of journalism and it mars this otherwise interesting volume (published by Burke at about $2.50).

The month's only visitors have been the Pilar Lopez company and a vibrant team of Soviet folk dancers . . . The Roland Petit ballet is, Jan Elaman reports to me from Paris, reforming with LE Loup and a few others of the old Ballets de Paris works in is repertorie . . . So great has been Peter Daubney's success with the Moiseyev Dancers at the huge, barn-like Empress-hall (capacity over 6,000) that he is to go on using this mammoth building for later presentations, including the Rumanian State Dancers . . . Clair Roberts, the Hungarian dancer, is mounting a "dance revue" in a new nitery here with the libretto built around emigre Hungarians —footballers, dancers, singers and Gabors!

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Violetta Elvin will dance the role made famous by Alicia Markova — with Dolin and Alfred Marks in WHERE THE RAINBOW ENDS until January . . . Although not due for months excitement here is concentrated on the new Sadlers Wells production of PETROUCHKA. A lavish souvenir of the ballet is being published to coincide with the premiere . . . may I end with personal congratulations to **DANCING STAR** on its five years? There are so few dance magazines today, and so few produced with an enthusiasm that shows through the type, that congratulations are well in order.

Emy St Just & Paul Olsen in 'Thoughts and Remembrance'. —J. Peter Happel.

EMY ST. JUST TO PRESENT PROGRAM

Emy St. Just, Netherlands-born dancer and choreographer, will give a program of dance works at the Hunter Playhouse in New York City on the evening of Jan. 15th. She will be assisted by a company of eight dancers.

On the program will be three new works; a group work with a contemporary theme, a pas de deux for Miss St. Just and her partner, Paul Olsen, and a solo dance for the choreographer.

The first mentioned work is tentatively entitled 'Requiem At An Office Window' to music of Darius Mulhaud. The pas de deux is called 'Thousand and One Nights' and will be accompanied by guitar selections from the works of Spanish composer, Rodrigo de Falla and Julian Orbon. The third work is yet untitled.

Members of Miss St. Just's company will include Paul Olsen, recently returned from France with the Salute To France Oklahoma! Company, and is slated for the new musical 'Pygmalion'; Alice Temkin, Loren Hightower (formerly with the Metropolitan Opera Ballet), Harry Day and Elfrieda Zieger.

BOOK NOTE

What promises to be a most important book on ballet technique is due shortly. Grazioso Cecchetti, son of Enrico Cecchetti, has compiled his father's teachings into a work to be called 'Traite General Theorique et Pratique de Danse Academique System Complet d'Ensignement de la Danse d'Apres la Methode Enrico Cecchetti'.

The book has been translated from Italian manuscripts into French by Ferdinando Reyna and is to be published in three volumes. It will be available only by subscription and will not be sold to the general public. Subscriptions for the book are being handled in this country by the Dance Mart.

Dance Lines
(from page 20)

MARY ELLEN MOYLAN, **DANCING STAR's** January cover-girl, states in an interesting article appearing in Selva & Sons' "Dancer's Notebook" No. 5, that: "**Dancers should study all types of dancing — even though they desire to follow a ballet career . . .** " It's well worth reading ■

The Dance in Chicago
(from page 29)

Luisillo, a master technician, provhimself an actor as well in 'El Ciego' (The Blind Man). Teresa, more beautiful than last year, showed great improvement in her dancing. The program was new, save for two numbers. Costumes and scenery were just right.

××× Katherine Dunham, after an absence of five years, paid us a one-week visit. Her show was a bit slow, but carried plenty of talent—particularly in male dancers. Miss Dunham is a charming woman. Her costume changes at the end of the show were as charming as the lady herself.

Teachers' and Students' section

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Coming in the February issue of

DANCING STAR MAGAZINE

1300 Teen-agers attended the Dance Party in the Shrine Ballroom at the Masonic Temple in Portland, Oregon. The event was sponsored by Al Kader Temple of the Shrine. A nine piece all-girl orchestra furnished the music. Master of Ceremonies was DMA member, Art Gibbs.

–Photo by Art Gibbs.

Pictured here are some of the teachers who attended the DMC monthly meeting which was held at the new Ziceva studio in San Mateo, Calif.

Dance Studio Operator Is New Owner

Phil Osterhouse, Purchaser, Tells Modernization Plans

Phil Osterhouse, who has operated dance studios on the second and third floors of the Maris Building, 16-22 Fulton W, for the past 18 years, has purchased the building from heirs of the late Mrs. Annie M. Maris.

Osterhouse said Monday he plans a thorough modernization of the building at a still undetermined cost. He said improvements will include refurbishing the third floor ballroom, one of the largest in this area; installation of high fidelity sound equipment and acoustical aids and a stage in the ballroom for band appearances.

Purchase price of the building was not revealed. The building was valued at $89,000 when an inventory of Mrs. Maris' holdings was filed in Probate Court last December.

Left to right: Jeanne Duncan, Phyllis Sunseri, Gay Dauberg and Karen Duffy hail from San Jose, California.

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You are welcome to send **NEWS** and **PHOTOGRAPHS** of yourself and your students to these pages. All material will be considered for publication, but none can be acknowledged or returned. **PHOTOS** should be **CLEAR** and **GLOSSY**. Mail to: **STUDIO EVENTS, % DANCING STAR, 376 Almaden Ave., San Jose, California.**

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Olga Ziceva obligingly poses with two of her students at the gala opening of her new studio. Left to right: Olga Ziceva, Brenda Tonini and Jain Fairfax.

ZICEVA BALLET SCHOOL MOVES

The Ziceva Ballet School of San Mateo, California recently moved into its spacious new air-conditioned studio. Considered by many to be one of the countries most beautiful dance studios the school was originally a theatre.

The building has been completely redesigned and decorated. The reception room is 25 X 40. There are four large teaching rooms. Both the girl's and the boy's dressing rooms are equipped with showers. The Ziceva school has been a leading cultural institution for 21 years.

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Charley & Margaret Baker demonstrate the Cha Cha Cha. The Bakers taught this dance at the November meeting of the Associated Dance Teachers of Southern California.

Katherine Dunham and Oleg Briansky enjoy a dancer's holiday during a garden party in the patio of her home in Mexico City, shortly before her company left for Chicago, and prior to Briansky's leave for his appearance as guest artist with the Chicago Lyric Theatre.

Jane Funk, talented 10-year-old sister of Bonnie Lee (Bonnie Lee Funk School of Dance) has been dancing since the age of three. She is also a talented pianist, having won second place in the National Piano Auditions which are being held throughout the United States.
—Guyman, Oklahoma

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Tamara Cerio, choreographer-producer with the Miniature Ballet of 'Giselle', 'Romance' and 'Gaite Parisienne'. Miss Cerio danced the role of Giselle at the Lobero Theatre in Santa Barbara, California on Nov. 12th.

←

—The McAllisters

Four featured dancers who appeared with Miniature Ballet—an artistic first which was put on with the cooperation of three of Santa Barbara's leading dance schools: De Cotta's, Maria Kedrina, and Jose Manero. Left to right: Mary Baker, Virginia Fragosa, Phyllis Haskell and Kathleen Connors.

—The McAllisters

They're on their way, this talented San Francisco brother and sister dance duo-Jack and Sandra Bray. For the past few months the team has been hard at work with William D'Albrew polishing their act preparatory to going on tour.
—Romaine

DANCE NEWS IN BRIEF

★ ★ The 'Children's Theatre Guild' presented an evening of ballet pantomime directed by Eva Varady. Among those taking important roles were: Mary Jane Moncrieff, Nancy Haskins, Christine Michalchuk, Anita Polizzotto, Marcella Battini, Barbara Cannata and Patricia Follender.

★ ★ The Ziceva Ballet School of San Mateo, California is presenting the world-famous Ballet Russe de Monte Carlo on Feb. 3rd at the beautiful new San Mateo High School Auditorium. This will mark the first time a nationally known ballet company has appeared in this city. Those desiring tickets should contact the Ziceva school as soon as possible.

★ ★

Students of the Mellen Dance Studio in Galveston, Texas, recently contributed their talents to the Damon Runyan Cancer Benefit Fund Program. Left to right: Bonnie Mullen, Eileen Heffernan, Beverly Thiel, Claudia Mullen, Anne Cannard, Betty Collier, Patsy Lester, Andrea Pieri, Mary Walker and Linda Dover.
—Witwer Studio —

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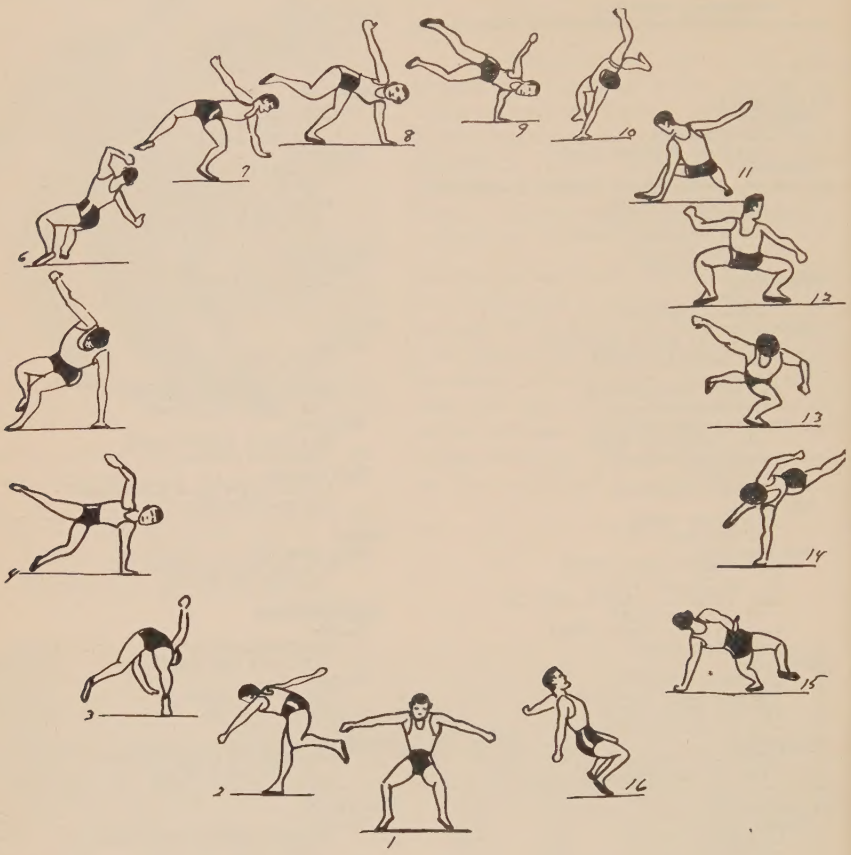

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